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domestic manners, its social ethics, and its customs of combat and warfare. They are all of them narrative in form, and the same heroes and heroines often recur, nay, the same stories, in different versions. They are spirited, dramatic, and full of stirring incident. We have read no collection of ballads so constantly exciting and so little wearisome. The translator divides them into Hero Ballads, Legendary Ballads, Historical Ballads, and Ballads of Romance. The able and learned Introduction contains a sketch of their literary history, an analysis of their metrical form, and a *résumé* of the national traits which they develop. To the student of mediæval literature they are a rich repository, while they contain much that will delight and fascinate every reader of cultivated taste.

31. — *Gleanings*. By MRS. L. H. SIGOURNEY. Hartford: Brown and Gross. 1860. 12mo. pp. 264.

THESE are gleanings among the sheaves. They are chiefly poems of devotion, of the affections, and of domestic life, — the range within which Mrs. Sigourney has confined herself, and in which she has long enriched many hearts by the wealth of her own. Hers is pre-eminently a heart-inspiration, and she charms, not by a widely excursive fancy, bold imagery, or brilliant versification, but by truth to her own nature, and that a nature in harmony with all that is beautiful and all that is pure. In the literature of sensation she has no place, and she is therefore, we suppose, less read now than when in the immaturity of her genius she less deserved to be read. But those who seek in poetry not that which will stir the leaping pulses, but that which will soothe, halloo, and gladden, cannot fail to read her poems with delight, and will thank her for this latest — not, we trust, last — bundle of harvest sheaves.

32. — *Mount Auburn: its Scenes, its Beauties, and its Lessons*. By WILSON FLAGG, Author of "Studies in the Field and Forest." Boston and Cambridge: Munroe & Co. 1861. 12mo. pp. 371.

So far as Mount Auburn is concerned, this volume contains twenty-five reasonably good engravings of monuments and groups of scenery, with a page of description facing each. The body of the work is a literary *mélange* on death, sepulture, sorrow, immortality, and kindred themes. The extracts, both in prose and verse, are from the best writers, and many of them have earned their place in such a collection